



# Summer Frocks

by  
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Apples Decorate the Silk Pinafore of this Paris Lace Frock

**Square Necks Return In Afternoon Frocks—Little Bows of Ribbon Flutter On Summer Gowns—Apples Printed On Taffeta Are Dear To Fashion Now—Skirts Are Longer, But Not Long.**

**F**ETE frocks for summer occasions are under consideration today. Not lingerie frocks for veranda wear; not silk frocks either; but that combination of the two approved by fashion for the supreme summer afternoon costume—the sort of costume one gets into for a very important occasion on a very warm day, an occasion when one must look cool and at the same time be dressed with especial distinction.

Lace is lavishly used in such costumes, naturally; and also sheer tissues, like chiffon, Georgette crepe and the like. There may be a thin silk under-frock, or a draped silk pinner, or a little basque of lustrous taffeta above a skirt rippling with lace ruffles; but the costume must give an effect of airiness and coolness not to be achieved with silk alone. For wear at late spring weddings several delectable frocks of this character have been evolved; after the wedding will come the yacht club and country club openings, and after that, the garden fetes at Newport, Bar Harbor and other fashionable resorts. Something much more elaborate than a simple little lingerie frock is required for such occasions—as the woman attending one of them in a simple lingerie frock would speedily discover to her discomfort, and the lovely, elaborate frocks demanded for formal afternoon wear in summer are accompanied by wonderful picture hats weighted by plumes or roses and by the very last thing in parasols.

Jenny and Premet, who delight in evolving costumes of this gay and charming character, are making many of their frocks with elbow sleeves which will be worn—the couturiers insist—without gloves. The square décolletage is noted also in afternoon frocks of this nature, and quite a decided décolletage seems permissible, so long as one is equipped with hat and parasol to assure the afternoon character of one's costume; and so long as there are sleeves of one length or another to prove beyond peradventure that an evening frock was not at all intended when this creation was designed.

**Green Apples on a Summer Garden Frock.**

The judgment of Paris this season awards high prize to a Georgette costume called at the opening "Helene," and named—who knows—because of the little apples printed in green on its silk drapery. A picture of this entrancing frock is presented today—a typical garden fete frock for wear at Newport in August.

The filmy skirt, as you see, is made of two deep lace flounces. These are mounted over a petticoat of white net, run with silver ribbon and under the

net petticoat is another, also of net, distended by hoops at the knee. The polonaise—for that is really "what it is"—has a bib-like cut at the front, rising to meet a band of violet velvet which gives the décolletage a square line. Buttons on this "bib" extend downward below the waistline and give a basque suggestion. Over the hips the silk polonaise is tucked up into modest pinnies. The short sleeves are of Val lace and their plainness is refreshing in a season of exaggerated sleeves. The color scheme of this costume is white, pale green and pale lavender; the little green apples being printed over pale lavender stripes on a white taffeta ground.

**Perfect Lines in Filmy Fabric.**

The woman who is a wee bit inclined to ebullience will seize upon the inspiration of the lace and Georgette crepe frock; for well she knows the lines of this exquisite model will exceedingly become her. Cherit has really achieved a poem in fabric in this frock which is built of cream lace and cream Georgette crepe. Guiltless of hoops or stiffening is the skirt yet nobody misses bouffancy in the lovely lines of grace that sweep downward from shoulder to ankle. There is a vast amount of material, however, in the drapery which falls so softly over the petticoat of lace. You would scarcely believe it, but twelve yards could be measured off, around the edge of the overskirt. The material is not arranged in a straight length, however. There are two enormous squares of the crepe with circles cut out of the center in a scalloped line. These squares are attached to each other and the scalloped, circular opening attached to the yoke portion. The squares, their slashed edges joining, fall in circular folds and six long points over the lace petticoat. This description may not be very clear, but it is difficult to explain the cutting of these squares and their attachment in words. They have much to do, however, with the exquisite grace of the skirt. Another graceful detail is the drapery that forms one side of the bodice and continues, or appears to continue down the skirt at the back. The lower drapery is in reality separate and fastens to the surplus extension of the bodice when the frock is donned. The sleeves and half of the bodice are of lace and in the décolletage are folds of cream mousseline. The leg-horn hat is trimmed with pink taffeta and a cluster of little roses, two shaded in ombre effect, from pale pink to deep mauve and has a fringe of net at its edge. White slippers would spoil this soft creamy frock, so pale

pink ones are worn, with flesh-tinted silk stockings. Net and Rose Ribbon For a Young Girl.

Of quite different type but equally charming in its own way is a garden fete frock for the debutante; a floating sort of a frock, all flounces of net and rose-colored ribbons. A big black hat with frills of black lace and tulle lends contrast to the pink and white frock; the slippers worn with white silk stockings, are black also; and the white parasol has a wreath of fine pink flowers. A pretty idea is the running of rose pink ribbons through tucks on the net flounces—two rows of ribbon to each flounce; and there are pipings of rose pink velvet on the flounces and also on the little sleeve frills and the wide cape-collar of net. This collar stands out crisply over the short, puffed sleeves which reveal the girlish arm almost to the shoulder. A circle of pink velvet ribbon accentuates the color.

For a debutante also is the peach pink taffeta model, tucked up at the hip; for only a very young woman could wear this décolleté, short-sleeved frock in the afternoon. On an older woman the effect would scarcely be in good taste, but extreme youth can wear many things that the thrifts could not attempt. The frock is made of peach pink taffeta, draped in the bodice, over a stomacher of white tulle veiling white satin, across which are tied bands of very faint pink ribbon. The décolletage is square but shallow and girlish and

materials. It does not rattle like some of the other stiffening materials—another point in its favor. The average woman, stiffened in her flounces with ordinary, cheap stiffening material



A Net Frock with Rose Colored Ribbons Run Underneath and Tiny Lines of Rose Velvet

the sleeves are merely two very full ruffles of the pink taffeta faced with hair lace so that they stand out like little wings. The edge of the enormously full skirt is caught up at each hip in shirred tucks, a bit of hairlace being inserted in each tuck to give it crispness. This stiffening material has a "live" quality very different from heavier stiffenings woven with some substance that lends body. Hair lace is really absolute haircloth of a light grade and is the best reinforcement for soft silks and similar

rattles like a loose sail in a high wind and reminds one of the time—twenty years ago, when femininity in balloon sleeves and skirts, rattled and crackled wherever she went.

**Many Yards In This Summer's Frock.**

Lingerie dresses this season cannot be built of five yards of thirty-six inch voile or crepe as they could a year or two ago. Soft fabrics gather up into nothing at the waistline and the five-yard width fashion prescribed at the foot means five widths of yard-wide material—even when the skirt

**W**HAT psychological secret is behind the impulse that moves women to lay out their party clothes on the bed before dressing for an evening entertainment? We all do it—or have done it in years gone by, when going to parties was more of an event, perhaps, than it is now; or before a well trained maid was at our call to produce every belonging as needed during the process of being coiffured, manicured, corseted and dressed.

If there is any prettier sight than a lady, all tugged out ready for the dance, or the opera; it is a lady's bed before the party, all heaped with laces and silks; gloves, fan, delicate kerchief, gauzy scarf, filmy petticoat, slippers, undergarments and silk stockings—even the silk wrap folded and drawn to one side. What, one repeats, moves woman to lay out her party clothes and their accessories in such manner, when she never dreams of making such initial display of her street garb and its accessories in entirety, before donning the separate garments? No, the business of dressing for a party is always an event—even to the favored one who has a party on for every night in the season. It is a delightful—and a serious business, from the moment the hot water faucet is turned on for the bath to that final, contemplating moment: before the mirror just before one picks up one's train and trips down to the waiting equipage.

Party belongings begin with the ornament that gives individuality to the coiffure, and end with the point of the little satin slipper. It takes a host of things to make a modern belle ready for a dance; for instance, from within out: glove silk lingerie, thread silk stockings, special evening corsets of brocade silk—corsets that are so cut that if the décolletage touches the waistline in back they will not reveal themselves—a luxurious petticoat and tiny, exquisite brassiere; a shoulder scarf of tulle or spangled gauze of tinted chiffon to slip over the bare neck in a draught; slippers of satin or silver tissue or gold brocade; warm, fur-lined carriage boots to wear over the slippers in the carriage; a party bag filled with vanity trifles, a fan, a smart hair ornament, and wisp of a kerchief. All these in addition to the party frock and wrap.

One of the daintiest fete frocks this year will surely be a demure affair of pearl gray gros de Londres and gray tulle; the tulle, ruffled upon ruffles up the skirt and the silk in a tight little pointed basque cut square at the neck and filled in with folds of gray tulle. The elbow sleeves have frills of fine white lace. With this fascinating frock goes a wide hat of violet straw trimmed with small pink roses and bunches of old-fashioned heliotrope.

One does not include jewels, for these are not the actual necessities though the average woman has certain favorite belongings in the jewelry line that are added last of all to her toilette.

And as the evening star is to the sun, so is the evening gown to its accessories—as far as splendor and solid worth are concerned. It is in the realm of evening accessories that the giver of costly gifts searches and gleams. One may pay more for a pearl-handled fan than for a whole frock; a spangled Assyrian shoulder scarf may easily cost the half of a frock. When it comes to jewels, it is not considered at all out of the way, these days, however, to wear quite inexpensive jewelry with really

or even only a flower or two—than to spoil the effect one's dressmaker aimed at by adding the wrong touch of color. The jewels illustrated in the picture have been chosen with exquisite taste to harmonize with an evening gown of black tulle and silver brocade, and a beautiful fan of pale gray ostrich mounted on sticks of mother of pearl. The necklace is light and delicate in design, with ornaments of diamonds and emeralds set in white metal joined by the slenderest of silver chains. The comb in the hair has also diamonds set in carved white metal. The ear-rings bring out the gray-green note with globes of aqua-marine swinging in hoops of diamonds.

All this splendor, of course, is for the young matron. The unmarried girl, especially if she be in her first or second season, is permitted no such glittering neck or hair ornaments—and no ear-rings of this sophisticated type. A charming coiffure ornament for a girl is pictured in another illustration. The ostrich tip that curls so softly around the cheek catches an ostrich fan and both are in rose pink color, the small tip for the hair being attached to a bandeau of ribbon which exactly matches the chestnut brown tresses of its young wearer. A bit of rose pink ribbon is pleated into the "ecardee."

A pretty new conceit this season is a single pink rose, tucked into the hair—or rather pinned securely to it—below a Greek band, the rose resting just above the nape of the neck.

**Jewels count for much, and a handsome fan for even more. This gray ostrich fan is an excellent foil for the necklace with emeralds and diamonds.**

costly gowns. A string of imitation pearls worth five dollars may look very charming indeed with a white evening frock that totalled up two hundred dollars after its ordeal at the customs. On the other hand, a not expensive gown fashioned by a home dressmaker may appear in company with diamond earrings that could support their wearer in comfort for a year or two.

The modern woman who dresses cleverly gives careful thought to her evening belongings and to her jewelry and makes no crude mistakes in color harmony. Just because one owns a ruby pendant is no reason why it should be dragged into the ensemble of a costume with which one would not think of putting ruby-colored ribbon. Far better to leave even the handsomest jewels at home and to wear a string of imitation pearls—

## Enchanting are Accessories of the Evening Costume



A Garden Fete Costume of Georgette and Lace

The Skirt of this Peach Pink Taffeta is Tucked up in Pannier Effect. The Bodice has New Wing Sleeves



A stunning coiffure ornament can "make" a whole evening costume. Most striking in style this rosetted bandeau with a plume curling around the ear.